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LIFE'S BURDEN RESUMED.

NO work can be called good work unless our energies are called into being. And surely the close of the long holiday must bring to us the people who teach, some fresh thoughts, new ideas, advanced plans, for that other section of humanity—the people who learn. In what spirit shall we approach them when teaching time comes, as come it must to each of us? Are we eager to get back to the old track and test our powers, turning complacently to the coming task which erewhile had begun to disgust us by its deadly monotony? Can we return to the daily strain of teaching (though many of the taught may be uncongenial pupils, probably without a spark of talent), and bring to them, as well as to the more gifted, the powers of the brain, revived by perfect rest and change of scene? Happy are they who thus feel as the holiday approaches its close; to them will it be given to enjoy their coming labour, resolving that the work ahead shall be done in a worthier manner than of old, and every force of their being centred upon it. So ever forward, ever onward, giving our very selves, all that is best of us, ungrudgingly,

"Till all our arts, and skill, and time shall be
Swallowed in an immense Eternity."

LLINOS GWENT.

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MICHAELMAS TERM commenced Monday, 27th September.

Sir Michael Costa Scholarship for Composers. Last Day for entry, 14th October.

Thalberg Scholarship for Female Pianists. Last Day for entry, 9th November.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, Secretary.

Editorial.

This Number of *The Minim* commences the fifth volume of our musical monthly magazine. We have made new and important changes with this copy. The Portrait of Madame Albani is printed as a supplement, and our Portrait Gallery will be continued in the same way in future. The pages will contain original articles on music, Musical and Academical news, sketches of rising young artists, and celebrated musicians of the past, which, we trust, will be interesting and useful to musical students. New copyright music will also be given as Supplements.

The Movement, "Morning," given with this Number is the composition of Mr. Alfred Hollins. It is the first of twelve original pieces for the Organ or Harmonium, published by Messrs. R. Cocks and Co., London, to whom our thanks are due for permission to print this charming Number.

The *fac-simile* autographs given this month are from the originals in the possession of the Editor. Other interesting autographs will be given from time to time. Ignaz Moscheles was born at Prague, 30th May, 1794, and died at Leipsic, 10th March, 1870. He was a great pianist and composer of pianoforte music. He resided for many years in London. His studies and concertos are masterpieces.

Ernesto Camillo Sivori was born at Genoa on June 6th, 1815 (some say 1817). He died in 1894, at Genoa. He was a very celebrated violinist, and was the first to play Mendelssohn's Violin Concerto, with the Orchestra, in England, at the Philharmonic Society's Concert, June 29th, 1846. He composed much good violin music, and he was a pupil of Paganini.

Subscriptions for *The Minim* are now due for the current year—1/6 per annum if posted; 1/- otherwise. Vols. II., III. and IV. may be had bound in one volume complete—prices, 3/6 or 5/-

October.

October is the tenth month of the year. It derives its name from the same source as the preceding month. *Domitian*, who was born in this month, was desirous of giving to it his name, and to *September* his surname, Germanicus, but his vain projects perished with him.

From our Saxon ancestors October had the name of *Wyn-monat*, *wyn* signifying wine; they also called it *Winter Fulleth*.

Hereford Cathedral.

We are indebted to Messrs. Jakeman and Carver, Hereford, for the picture of Hereford Cathedral. They are publishing an interesting and artistic work, entitled *Hereford Illustrated*, an *édition de luxe*, printed from new type on cream-laid hand-made paper, with two Copper-plate Etchings specially prepared for this edition by Mr. Edward J. Burrow, of Cheltenham. The size of the work will be 10in. by 15in., and will contain, beside the Etchings, about fifty pen and ink drawings of Hereford Cathedral, City, and District. The letterpress on the Cathedral has been specially written by the Very Rev. and Hon. the Dean of Hereford. Subscribers' names or orders may be sent to the Publishers. The price of the work, including two Etchings—Artist's Proofs—is 10/6.

Gold Dust.

Nil desperandum: Never despair—tears never yet wound up a clock or worked a steam engine.

It's in vain to recall the past, unless it bears some good influence on the present. "Look a-head!"

Virtue is its own reward; so is good-heartedness and jollity.

Good resolutions seldom fail in producing good results.

Heaven suits the back to the burden.

Aim at high ideals. True greatness of soul sympathises with true greatness of soul the whole world over.

Unchanging love and truth will carry us through everything.

Toil on. By patient work, what a beautiful picture human nature may be made to present.

Look not mournfully into the past: it comes not back again. Wisely improve the present: it is thine.—*Longfellow*.

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The CHRISTMAS TERM began on the 27th
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The NEXT EXAMINATION for "Associate"
(A.R.C.M.) April, 1898.

Syllabus and Official Entry Forms may be obtained
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FRANK POWNALL, Registrar.

Madame Albani.

The Portrait of Madame Albani, given as a Supplement, has been taken specially for *The Minim*, and the following biography of the Queen of Song is printed for the first time.

Madame Albani is a French Canadian, and was born at Chambly, near Montreal. Her father, M. Lajeunesse, was a musician, and began his daughter's musical education when she was only four years of age. Her musical genius was so great, and she studied so well, that when eight years old she could play at sight any of Beethoven's or Mozart's Symphonies.

She was educated at the Convent of the Sacré Coeur, near Montreal, where she stayed four years, and where she taught music to the other pupils instead of being taught herself by the Nuns.

When fourteen years of age the family moved to Albany, New York, where Emma (now Madame Albani) was engaged as principal soprano in the Catholic Church. Here she very soon became celebrated, and people came from long distances and crowded the Church to hear the beautiful voice of the young singer. The training in religious music acquired in this Church has stood her in good stead, enabling, or, rather, helping her to make the great successes in Oratorio she has since achieved.

After two or three years at Albany, Mlle. Lajeunesse came to Europe to study for the operatic stage, going first to Paris, to Duprez, the great French Tenor, and subsequently, to Milan, where she studied with Signor Lamperti, perhaps the best singing master of this century. He perfected her in the production of the voice, and kept her singing exercises until she despaired of

ever getting any farther. He then taught her the Opera of *Sonnambula*, note by note and bar by bar, and told her that when she could sing that properly she could sing any other music in the world.

Madame Albani made her début on the stage at Messina, in the Winter of 1870. The Opera was the *Sonnambula*, and her success was instantaneous and very great. She went from there to Malta, where she fulfilled a long engagement, and then to Florence, where her success enabled the Manager, who at the time of her arrival was in difficulties, to recoup himself for all his losses.

Madame Albani came to England and appeared for the first time in May, 1872, at Covent Garden Theatre. Her début Opera was the *Sonnambula*, singing also, subsequently, *Lucia di Lammermoor*, *Marta*, *Linda di Chamounix*, &c. Her success was very great, and she established herself during that season as a great favourite with the English public, a position which she has held ever since.

Madame Albani was soon engaged at the great English Festivals, where she sang with the late Madame Titiens, and on the death of that lady took the principal position, which she has held ever since. Madame Albani has a large operatic repertoire of Italian, French, and German music, and also a very large repertoire of sacred music, as well as songs and ballads of all countries.

She has sung several of Wagner's Operas, some of them in German as well as in Italian, and for her rendering of *Lohengrin* in German at the Royal Theatre in Berlin was decorated by the old Emperor William.

Gounod's "Redemption" and "Mors et Vita" were written for and created by her at two Birmingham Festivals, and she also created Dvorak's "Stabat Mater."

Madame Albani has been the recipient of a large number of souvenirs from crowned heads and other celebrated personages. She possesses the Queen's Jubilee Medal and the Victoria Badge, given to her by Her Majesty personally, decorations from the late Emperor of Germany, the King of Denmark, and the Duke of Saxe-Coburg, and several valuable presents from the Queen, the late Emperor of Russia, and numerous interesting souvenirs from others.

Madame Albani has recently received from the Queen two beautifully-framed pictures of the Jubilee Processions in 1887 and 1897.

The London Philharmonic Society have lately sent her their Gold Medal, an honour which is very rarely conferred.

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Words for Music.**MERRY MORNING.**

Let us sing to
Merry Morning!
Sweetest maiden,
Perfume laden,
Fashion scorning,
Without warning,

Waking all with her bright, early ray,
Driving heavy-eyed slumber away.

Brightly glancing,
Lightly dancing,

In the heavens she plays
'Mid the rich golden blaze;
With bright, ruddy face,
Smiling, full of sweet grace,

She comes panting, as she sings on her way,
And the light of her smile

Our cares will beguile,

As she wishes us all a "Good Day!"

May the Morning,
Merry Morning,
Sweetest maiden,
Perfume laden,
Fashion scorning,
Earth adorning,

Find us ready, with hearts light and gay,
Every impulse for good to obey.

Bright eyes glancing,
Light feet dancing,

We will out in the blaze,
And a welcome shout raise.
The fresh breezes will brace,
Giving all ruddy face;

We go panting, as we sing on our way,
And the light of our smile

The day's toil will beguile,

And we'll greet each good thought with "Good Day!"

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J. M.

Counterpoint Notes.—No. X.

*By J. E. Green, M.A., Mus. Doc., etc., Vicar of
Farmcot, Glos.*

The last article contained a general prolegomena to an intelligent study of the third species of counterpoint, the present one seeks to be a coaptation of what was there enunciated. The moving notes in the counterpoint are coercted into groups of three, four, or six notes generally. Each such group is composed of notes either consonant with, or dissonant against the prevailing harmony, either actually written in the score or implied by the general design thereof. A group of moving-notes may, when unaccompanied by any other part, express, by the use of the figure of arpeggio, the entire harmony of the composition. Three, four, or six notes are usually contained in each group of moving notes; other groups having either an odd or even number of such notes may be used since they are ramifications of these principal ones. Whatever number of notes any group may contain the first note thereof always bears the strongest accept: this note may be either consonant with or dissonant to the one prevailing harmony of the group, care should be taken that one group of moving-notes should contain only one harmony. A change of harmony within the group may be found in the compositions of classical writers but that change is made with due reference to the design and symmetry of the method of radic progression that prevails; it is most frequently employed when the group contains six moving-notes, four belonging to one harmony, and two to another, and thus categorically the group becomes a combination of the second and third species of counterpoint, though in appearance and for convenience to the performer it is written as though in the third species. It may here be appropriately remarked that counterpoint exercises are sometimes lacking in design (especially those of the third species,) the selection of notes being casual rather than causal. This defect finds its way into compositions sent up as "exercises" for the degree of bachelor of music and serves as a line of demarkation whereby the production of a musician may be differentiated from that of a mere compositor of musical notes, though such latter compositions may be free from any overt infraction of the cogent rules of counterpoint.

Groups of three notes against one are best treated of under the third species of counterpoint, since they are often employed in passages of rapid execution such as the giges of Handel's Suites, whereas the second species of counterpoint belongs to slow vocal rather than quick instrumental music. The student is advised to study instrumental counterpoint of three notes against one (where the three moving-notes are usually in arpeggio) and to

contrast it with examples given in counterpoint books. The former is intended for rapid, and the latter for slow, execution. The examples contained in text-books introduce as far as possible dissonant passing notes upon the weak (second and third) places of the group. This adds solidity and heaviness to the composition and fits it rather for vocal than instrumental purposes; hence some theorists would consider three notes against one under the second species. A figure must here be noticed of three notes in one part against four in another, which serves as a sort of connecting link between groups of three and four notes against one. This device is modern, but it shows how the third species of counterpoint has developed since the age in which the triple time movements of our cathedral anthems and services were written, which still form the basis, according to counterpoint text-books, of present-day study. Modern counterpoint must not be considered as abrogating but as complementary of what may be called ancient, church, or vocal counterpoint.

Groups of four passing-notes against one are the most common; this form of grouping offers the greatest opportunity for the ternary resolution of dissonant passing-notes. In instrumental compositions the four notes generally indicate, by the figure of arpeggio, the harmony intended; whereas in slow movements the melody proceeds, where possible, by conjunct degrees involving dissonant passing-notes. What has been previously said upon ternary resolution either in its original or extended application, belongs rather to the modern instrumental style of writing than to what is intended to be sung. The first note of each group may be a concord or discord provided that, in the latter case, it receives proper preparation. Of the proportion of concords to discords within the group no definite rule can be laid down in the limits of this article. Care must be taken that the same harmony continues throughout a group of four moving-notes as otherwise the fourth would become the second species of counterpoint. In instrumental music groups of four notes are often continued so as to form a complete sentence; in such cases there should be a similarity of design common to all the groups comprised within that sentence. One harmony is often continued through two such groups, thus, strictly speaking, these cases are examples of eight notes against one. In writing exercises (*i.e.*, vocal counterpoint) the student should be careful to avoid an instance of disjunct motion between two moving-notes each immediately adjacent to, and on opposite sides of a bar-line; or, to state the same maxim in different terms, an accented harmony note, being the first of a group or bar of four notes should, as far as may

be, be approached by conjunct motion. When the first note of a bar or group of four notes is an acciaccatura or an appoggiatura then it may be approached by disjunct motion, these remarks apply to all vocal counterpoint other than the first, fourth and fifth species.

Groups of six notes against one, fall into three distinct classes: (a) that has only one strong pulsation on the first note of the group, and no other lesser pulsations—the first movement of Handel's overture in "Athaliah" exemplifies this class; (b) that has one strong pulsation on the first note of the group, and a lesser one on the fourth note—Mendelssohn's second organ prelude in G major is an example of this class; (c) that has one strong pulsation on the first note, and two lesser ones on the third and fifth notes—the second movement of J. S. Bach's fugue on St. Anne's Tune illustrates this class. J. S. Bach's organ fugue in A minor (in $\frac{3}{4}$ time) contains examples of the three above classes together, also with instances of groups of five notes formed by tying together the first and second notes of a group of six notes. Such grouping belongs rather to instrumental than vocal compositions, where groups seldom contain more than four notes.

Our foregoing remarks are intended to refer only to the melodic progression of the third species of counterpoint. The rules binding the harmonic progression of simultaneous groups of moving-notes are based upon those for the second species of counterpoint (see Counterpoint Notes.—No. VII., in the *Minim* for June), together with our strictures in the last article. A complete investigation of how far the general rules of counterpoint books get violated by those who write instrumental music is too large a question to discuss here, suffice it to say that instrumental, as well as vocal counterpoint has its system of rules. The above subject must come properly under treatment, when the species of counterpoint are combined with themselves and with one another.

With respect to details for writing exercises, the student is advised to study some of the text-books on the subject, since these articles aim at reconciling apparent neglect of counterpoint rules with the strict requirements of examiners.

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Sketches of Rising Young Artists.

No. VI.

Mr. P. Morfee Woodward is the son of an old and respected member of the musical profession, the name of Woodward being a household word in the Midland and Western Counties. It is equally so in South Wales, where professional engagements have been fulfilled for a very long period by members of the Woodward family. The subject of our sketch was born at Gloucester, in 1870. At an early age he showed skill in music, and was a chorister in Gloucester Cathedral for five years. Under his father's tuition he made rapid advance as a violinist, and subsequently he became a student at the Royal College of Music, where he studied under Mr. Henry Holmes. At the present time Mr. P. Morfee Woodward is an orchestral player of note, the violin and viola being his instruments. He is also an accomplished soloist, his performance at the Cheltenham Musical Festival held last November being most favourably criticised by the London and Provincial Press. Mr. Woodward is Leader of the Gloucester Instrumental Society, conducted by his father, and he is one of the Professors of the Cheltenham School of Music.

Madame Albani will commence her tour this month in Scotland. She will be supported by other distinguished artists, and will only sing at fifteen concerts.

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The Last Day of Entry for the 49th Half-yearly Higher Examinations taking place at the College on January 10th, 1898, is December 10th, 1897.

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The Last Day of Entry for the next Musical Knowledge Examination, which takes place on December 11, 1897, is November 11, 1897.

The forthcoming Local Examinations in Instrumental and Vocal Music take place in November and December, 1897, and in January February, March, April, May, June, and July, 1898, at the various centres (a list of which may be had on application) throughout the United Kingdom, and include Piano and Organ Playing, Solo Singing, Violin, or other orchestral instruments.

Any or all of the following printed papers may be had on application to the undersigned:—(a) Regulations and list of music to be performed for the local examinations in Instrumental and Vocal Music, and regulations for the (Theoretical) Local Examinations in Musical Knowledge; (b) List of Local Centres; (c) Regulations for the Higher Examinations for Diplomas and Certificates and list of music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (d) Prospectus of the Classes and Lectures Department, including Regulations for Scholarships, Exhibitions, &c.; (e) General Prospectus, containing list of honorary officers; (f) Regulations for the Enrolment of Institutions in Union; (g) Regulations for Academic Membership; (h) Regulations for Clergy Examination.

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SHELLEY FISHER, *Secretary*

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Descant.

The term Descant, in its original sense, signified an extemporaneous song, which was no sooner uttered than lost; but it was afterwards applied to the art of composing in several parts. In Skelton's poem, "The Bouge of Court," Riot is characterised as a rude, disorderly fellow, and one that could "descant" upon any occasion—"Counter he could *O Lux* upon a pottle"—that is, he could make extemporary divisions upon the ancient hymn, "*O Lux beata trinitas*," even in his cups. Tigrini, in his *Compendio della Musica*, Venice, 1588, speaks of extemporary descant upon a plain-song as being still practised in the churches of Italy. At p. 113 of the same work he gives

instruction in this species of musical *divination*. The most ancient treatises on descant extant are those of Lyonel Power and Chilston (MS. Lansdowne, 763).

The second part of Thomas Morley's *Introduction to Practical Musick*, 1597, is entirely devoted to the subject of descant; and in enumerating the various composers who have excelled in writing a number of parts upon a plain-song, he says, "M. George Waterhouse surpassed all who ever laboured in that kind of study." In the Public Library, Cambridge (Dd. iv.—60) are preserved "Mr. Waterhouse's songs of two parts in one upon the plain-song of Miserere 1163 ways, in score."

The Clavichord.

From all that can be gathered from ancient writers, it appears that the earliest instrument in which wires were acted upon by keys was the Clavichord. It was invented by the Italians at the commencement of the fourteenth century, and was afterwards imitated by the Belgians and the Germans. It was of square form, and mounted with a single string only for each tone, and its mechanism consisted of a small tongue of copper attached perpendicularly to the key, below the string upon which it was intended to act. Prætorius (*Syntagma Musicum*, p. 60) says the Clavichord was invented and disposed after the model of the Monochord. The instrument here alluded to is supposed to have been one of many strings, and not the Pythagorean Monochord. Julius Cæsar Scaliger (*Poëtices*, chap. 48) distinctly traces the connection between the Monochord, Clavichord, Harpsichord, and Spinnet. The Clavichord was known in England in the fifteenth century. Skelton, in his poem of "A Comely Coystrowne" (*Pynson*, n.d.), says of one of his characters,

"Comely he clappyth a *payre of clavycordys*;" and the writer of an old poem on Music in the reign of Henry VIII. has the following passage:—

"Who pleythe on the harp he should play trew;
Who syngeth a song, let his voyce be tunable;
Who wrestythe the *clavycorde*, mystuning eschew;
Who blowthe a trumpet, let his wynd be mesurable;
For instruments in themselves be firm and stable,
And of trowthe, would trouthe to every man's songe,
Tune them then trewly, for in them is no wronge."

The Violin.

The Violin was in use among the common people of England at a very early period. Representations of Saxon and Norman Violins occur in Strutt's "Manners and Customs." Upon the grand door of Barfreston Church, in Kent, which is Norman architecture (probably of the eleventh century), there is the figure of a man playing upon the Violin; and in the sculptures outside St. John's Church at Cirencester (Glos.) is depicted a minstrel playing upon a Violin with three strings. A curious representation of an Anglo-Saxon Concert may be seen in the British Museum. One musician has a harp of eleven strings, which he holds with his left hand, while he plays with his right. Another is playing on a violin of four strings with a bow. Another blows a short trumpet, supported in the middle by a pole; while the fourth is in the act of sounding a curved horn. The only representation of a Norman Concert is that sculptured on a double capital in the Chapter House of St. Georges de Bocherville. Much valuable information upon the subject of the ancient Violin has been collected together by M. L'Eveque de la Ravilliere; and a valuable Essay on the History of the Violin, by G. C. Anders, was printed in 1832. The latter Essay was illustrated with thirteen figures of violins of the sixteenth century, taken from the "*Musica Instrumentalis*," published by Martin Agricola, in 1542.—*Rimbault*.

Celebrated Musicians of the Past.

No. I.


Malibran.

Maria Felicita Malibran was born at Paris in 1808. Her father, Manuel Garcia, was a tenor singer at the Prince's Theatre, Madrid, and her mother was a successful actress. Maria, the subject of our sketch, was tyrannically treated by her father. She came with him to London in 1818, and was placed in the Convent at Hammersmith. She spoke with ease Spanish, Italian and French, and soon became familiar with English and German. On returning to France, in 1819, Garcia began his course of training. He was determined to spare no effort to make his daughter a great vocalist; and he never could hear the words "I cannot" without an expression of rage and scorn. The child was terribly afraid of her father. "One evening I studied a duet with Maria," says the Countess of Merton, "in which Garcia had written a passage, and he desired her to execute it. She tried, but became discouraged, and said 'I cannot.' Her father fixed his flashing eyes upon her, and exclaimed, 'What did you say?' Maria looked at

1897.

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MORNING.

1.

The musical score is written for piano and organ. It begins with a piano part marked *p* and an organ part marked *mf*. The tempo is *Moderato.* and the key signature has two flats. The score is divided into six systems, each with a piano and organ staff. Dynamics include *p*, *mf*, *cres.*, *poco rit.*, and *f dim.*. The organ part features various articulations, including slurs and accents. The piece concludes with a final chord in the piano part.



MADAME ALBANI.



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him, and, clasping her hands, murmured, 'I will do it, papa.' She said afterwards she could not conceive how she did it. 'Papa's glance,' she added, 'has such an influence upon me that I am sure it would make me fling myself from the roof into the street without doing myself harm.'" At the age of fifteen she came to England, and made her appearance as one of the chorus at the Kings Theatre. In 1825 she appeared as Rosina in the "Barber of Seville," in the place of Pasta, and showed such evidence of talent that she was engaged for six weeks at a salary of £500. After appearing with her father at Manchester, York, and Liverpool, she went with a company he had formed to America. Shortly after her arrival in New York M. Malibran solicited her hand. He was fifty; Maria seventeen. Garcia had fallen into difficulties, and his daughter, to relieve him, accepted the offer, and the ill-matched pair were married on March 23rd, 1826. From this union she reaped nothing but misery. Her husband had deceived her as to his wealth, and he soon became a bankrupt, and was arrested. After she had been married five months she left him and returned to Europe, arriving in Paris in September, 1826, and resided with Malibran's sister. She obtained an engagement at the Grand Opera, in "Semiramide." She was then only nineteen, and from that night she was the idol of the Parisians. Her voice, like her genius, was thoroughly original, and superior to that of all other artistes of the same class, and her compass extended over three octaves. She could sing in any school, and in almost any language. She was devoted to athletic sports, and indulged in riding, skating, swimming, and even shooting. After appearing in Italy she returned to England, and appeared at the King's Theatre. One night, after a fatiguing day, she fainted at the moment of appearing on the stage, and was carried to her dressing room. By some mistake an eager friend held to her lips a vinaigrette containing a mixture of oil and alkali. Half-unconsciously the great artiste tasted it, and the next moment blisters covered her mouth. She could not appear, and it was too late to change the performance. The director was in a state of despair. "Stay," said Malibran, rising, "I will arrange it," and, taking a pair of scissors, stepped up to a glass and cut off the swollen skin. After this she performed the part of Arsace to the Semiramide of Sontag, and never sang or acted better. Persecuted by her worthless husband, she in 1836 was divorced from him, and afterwards married De Beriot, the great violinist. Soon after her marriage she was thrown from her horse, and sustained injuries from which she never really recovered. She was engaged at the Manchester Musical Festival, and while replying to an encore to a duet with Caradori she was

seized with illness, and was carried from the theatre to her death-bed. She died on September 23rd, 1836. Her remains were first interred in the Churchyard of Manchester Cathedral, but were afterwards exhumed and sent to Brussels, where a circular Chapel was built to her memory.

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See Syllabus A.

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See Syllabus B.

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Hereford Musical Festival.

A great deal has been said and written concerning the Festival held last month. The following remarks are of general interest:—

"The Hereford Festival was successful, and musicians and the general public were gratified with the result. The Choir, who are enthusiasts this year, volunteered for extra rehearsals for Beethoven's *Mass*, and Mr. Sinclair, the Conductor, at one of these meetings made the gratifying announcement that within the next three years, and probably at Gloucester in 1898, the whole of the Chorus will be drawn from the Three Choir cities, without any sort of outside help. This year the Leeds contingent was limited to forty vocalists. The object of the Festivals in the three cities of Gloucester, Worcester, and Hereford is to raise funds in order to assist necessitous clergy, their widows and orphans. In fact, these Festivals are essentially and equally religious, charitable, and artistic institutions, and to this fact must be attributed the reason for their long and successful existence. From a small beginning, the Festival has grown to its present importance. Hereford possesses the much-coveted honour of being its birthplace. The precise period of its origin is not known, but its commencement arose through the formation of musical classes of the clubs in the cities of Hereford, Gloucester, and Worcester. At Hereford the Musical Club was composed mostly of the members of the College, and the practices took place in the College Hall. The earliest authentic record of a musical gathering is in 1723, but it is believed the clubs existed previously to this.

"About 144 years ago the Festival of the Three Choirs extended over two days only. Nearly half a century later the proceedings assumed a more definite form, and the meetings then extended over three days. In 1771 there were only two Stewards, one of whom was Lord Bateman. This year the present Lord Bateman was the President. In 1849 the Festival lengthened to four days, and for the first time Mendelssohn's *Elijah* was rendered. In 1867 the Orchestra was placed at the West end of the Nave, and since then the Festival has gone on increasing in popularity; and although it is still held somewhat on the old lines the management is modified or improved year by year, as occasion demands."—*Western Daily Press*.

"It has been my good fortune," writes the *Daily Telegraph* critic, "to attend hard upon eighty Festivals since the year 1865, and I am more and more convinced that three days—six concerts—suffice for all the purposes in view. In this matter Chester affords an object lesson. There only three

days are taken up, and, to say nothing of the fact that the attendance and financial returns are invariably good, the works produced are prepared with greater completeness than is at all possible under the conditions prevailing in the cities of the Three Choirs. It should be pointed out, moreover, that six Concerts are as many as a rural part of England can adequately support, having regard to the necessarily high price of tickets. Some may fear that the clerical charity would suffer through a diminished number of collections. I question whether there is any ground for alarm on that score; but, even if so, it is much more likely that, should the Festivals fall behind the executive standard of the time, they will deteriorate as a means of raising money."

The *Musical Standard* says: "The question of rehearsal has again sprung up apropos of the Hereford Festival. I have often urged the necessity of more full rehearsals for these Festivals, and I am glad to see that other writers are urging the same thing, so that something may be done at last. In the case of Hereford, the Band and Chorus came together on Saturday, and after having run through the music of the Sunday's Service, which included a new composition by Mr. Edward Elgar, the rest of the time was devoted to other work. On Monday there were further rehearsals, but the Choir had to be dismissed in the afternoon, so that it should be fresh for the opening of the Festival on Tuesday. How can it be supposed that this is enough rehearsal, especially when the programme contains several new works? The best way out of the difficulty would be to limit the Festival to three days, so that the Tuesday as well as the Monday would be available for rehearsals. Something must be done to bring our Festivals into line with the progress of musical performances in general; the happy-go-lucky style that may have suited our fathers and grandfathers will not do for us. The excuse is sometimes put forward that these Festivals do not exist so much for the sake of music as for that of society and charity. In that case let us, by all means, have a real Musical Festival, at which the performances shall be models of perfection."

Our own opinion is that too much is attempted at the Three Choirs' Festivals. Since the introduction of Oratorios at the evening performances held in the Cathedral, the strain upon everyone engaged has been great, and not conducive to good results. It was a great mistake to drop out the second Evening Concert. The extra Oratorio gives more work to the Chorus, and cuts out a class of music not possible to introduce into the Cathedral. The performances are too long each day. It would be wise to consider plans for giving rest to Choir

and Band in the middle of the week. That might be done by giving a shorter performance on Wednesday, or, by giving the morning to rehearsal only, say from 10.30 to 1 o'clock. In the afternoon a grand Service might be given by the united Choirs only of the three Cathedrals, without the Band. At this Service give some of the best Cathedral music, without a sermon, and let the whole of the building be entirely free, no reserved seats for two or three hundred privileged persons. Then the right class of people, unable to pay for admission, would be attracted, and entire rest would be given to the overworked Band and Chorus. The Choristers and Lay Clerks might have rest from this morning performance, and on any other days convenient, as customary at the present time. We feel confident that something must be done to meet the requirements of future Festivals.

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Organists' Column.

DOVER.—Mr. H. J. Taylor, F.R.C.O., gave an interesting Recital in Christ Church, Dover, on September 29th. Miss Daisy Boyton was the vocalist. The following was the programme:—Choral and Variations (Smart); Solo, "With Verdure Clad" (*The Creation*) (Haydn); Overture (Hollins); Intermezzo (Chipp); Toccata in D Minor (Bach); Andante in G (Batiste); Dithyramb (Basil Harwood); Solo, "The Holy City" (Stephen Adams); Movement from String Quintett (Boccherini); Cujus Animam (*Stabat Mater*) (Rossini).

COLCHESTER.—Successful Organ Recitals have been given recently by Mr. F. C. Baker, Organist of St. Paul's Church, Colchester, at Dedham Parish Church, Copford, and St. Paul's, Colchester. The programmes consisted of the best works from Bach, Handel, and Mendelssohn downwards.

ST. DAVID'S CATHEDRAL.—By Mr. Herbert C. Morris, F.R.C.O., September 7th.—Prelude and Fugue in C Minor, Vol. IV., No. 5 (Bach); "Ave Maria" (Schubert); Sonata V. in F (Mendelssohn); Minuetto in F (Salomé); Grand Fantasia, "The Storm" (Lemmens); Festival March in E Flat (A. Herbert Brewer). September 14th.—Prelude and Fugue in D Major, Vol. No. 3 (Bach); Solo, "Glory to Thee my God this night" (Gounod); Sonata VI. in E Flat Minor (Rheinberger); Prière in B Flat (Guilmant); Marche in G (Salomé).

PORT ELIZABETH, S. AFRICA.—By Mr. Roger Ascham, in the Feather Market Hall, August 15th. Double Chorus, "I will sing unto God" (Handel); "The Answer" (Wolstenholme); Andante in D Major (Hollins); Romanze and Scherzo (Schumann); Barcarolle (Lemare); March Funèbre et Chant Séraphique.

APPOINTMENTS, &c.

Mr. F. W. Sparrow, Organist of Enderby Parish Church, has been appointed Organist and Choirmaster of Holy Trinity, Eastbourne, after competition.

Mr. Charles J. Brennan, F.R.C.O., late Organist and Choirmaster of All Saints', Clifton, Beds., has been appointed to a similar office in the Parish Church, Strabane, Diocese of Derry.

Mr. Andrew McCunn, a younger brother of Hamish McCunn, the well-known composer, has been appointed Organist of the Free Church, Greenock.

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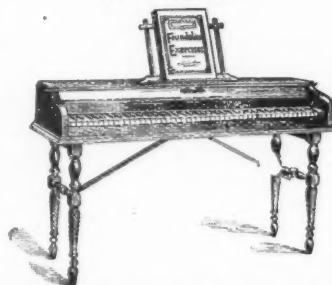
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The Forty-Eight Fugues by J. S. Bach.

I am fully aware that my subject is one which is popularly supposed to be somewhat dry and uninteresting, and I must frankly confess that at one time my own opinion was of a similar character. But experience has lessons for us all, and now, after a course of careful study, I am only too glad to be able to offer my humble testimony as to the marvellous beauty of these works, a beauty which is to my mind absolutely unique, in every sense of the word. True, indeed, is the oft-quoted saying of Schumann: "The forty-eight Preludes and Fugues of Bach should be the musician's daily bread." The great master has varied the length of his fugal subjects considerably, the shortest consisting of only half a bar, while the longest stretches over six bars. Twenty-seven of these subjects are answered tonally, and twenty-one have a real answer or (in a large majority of cases) an exact transposition of the subject. In Nos. XVIII. and XXIII. the second note of the subject is answered as third of the dominant, and not as the leading note. A striking proof of Bach's clearness of design may be noticed in the fact that out of the whole forty-eight Fugues there are only three (Nos. I., XII., and XIV.) in which any departure from the regular practice of giving subject and answer alternately can be found. In No. I. the tenor follows the treble with the answer, while the bass has the subject, and in Nos. XII. and XIV. there are, respectively, three entries of the subject, with only one of the answer. Thirty-one Fugues possess counter-subjects, all so excellent that to make a selection seems almost invidious. Among those written with two counter-subjects I should like, moreover, to single out No. XXI. as being specially interesting. Both counter-subjects appear in its exposition, and accompany every subsequent entry of subject or answer in triple counterpoint as far as its close. Seventeen Fugues have no counter-subject, but the examples which they furnish of varied scientific device render them highly valuable to the student, nevertheless. Prominent among these stands No. VIII. At bar 19 there are two entries of the subject at a distance of two crotchets, at bar 24 three entries of the answer at a distance of one crotchet, closely followed by two more entries at a distance of two crotchets. Later on come inverted entries of subject and answer, first singly, and then against each other, again at a crotchet's distance. Then imperfect entries of the answer, followed shortly by inversions of the same. A little further on, the answer direct, in a modified form, and the subject inverted, both being against the subject augmented and also modified, while on the last note of the inverted subject begins an entry of the subject direct in the bass, followed by a similar entry in

the treble, this time against the answer in an augmented form. After another entry of the subject comes a grand climax of two entries of the answer in its original shape, at the distance of a crotchet against itself in augmentation! One can scarcely wonder that no counter-subject could find a place here! Several interesting canons are also to be found in No. XX., where the subject and answer are frequently dove-tailed into each other most ingeniously. Augmentation, diminution, and inversion play a large part in Nos. XXVI., XXVII. and XXIX. Although Bach's practice by no means agrees with Cherubim's theory that stretto is an "indispensable condition" of good Fugue-writing, still there is a very fair amount of it to be found in the works under our consideration. The results of the analyses of Nos. I. and XXIX. are very instructive as regards this branch of art. At the commencement of the middle section in the former Fugue we find the subject and answer overlapping at a distance of two quavers, and so continuously is one of them present that there is no space to spare for episodes. In bar 16 the subject is given in the treble, and imitated by each voice in turn, thus forming a stretto maestrale. The close of this Fugue over a pedal point is remarkably clever, and its final cadence bears a strong resemblance to the corresponding bar in Prelude XXV.

C. M. E. POCHIN.

(To be continued.)

"Attracted so much attention of late in the musical world."—*Musical Times*, May, 1895.

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The Notes.

UTILITY OF SINGING.—It is asserted, and, we believe, with some truth, that singing is a corrective of the too common tendency to pulmonic complaints. Dr. Rush, an eminent physician, observes on this subject:—"The Germans are seldom afflicted with consumption, and this, I believe, is in part occasioned by the strength which their lungs acquire by exercising them in vocal music, for this constitutes an essential branch of their education. The Music Master of an Academy has furnished me with a remark still more in favour of this opinion. He informed me that he had known several instances of persons who were strongly disposed to consumption, who were restored to health by the exercise of their lungs in singing."

—:O:—

The Orchestral Association has addressed a letter to Mr. Chamberlain calling attention to the bitter complaints of resident musicians to the engagement of imported players at the principal receptions and functions of the Jubilee commemoration, and more especially on the occasion of the reception by the Secretary of State for the Colonies of the Premiers of the Empire on June 30, when the Blue Hungarian Band, a body of players imported annually to this country for the best period of the season, was in attendance. It is urged that a time like the Jubilee, when the principle of patriotism was being so eloquently championed by the leaders of the Empire, this preference for imported labour was strangely at variance with the spirit of the moment.

—:O:—

The organ in the Royal Albert Hall, Kensington built by Willis, in 1871, is one of the finest and probably the largest organ in this country. It is 60ft. wide, 70ft. high, and 40ft. deep; has five manuals and nearly 9,000 pipes, some 40ft. long and 30in. in diameter, and some no larger than a straw. The bellows are worked by two steam engines. The famous Haarlem organ has sixty stops and 8,000 pipes. Of English organs the next in point of size to that in Albert Hall are said to be those in St. George's Hall, Liverpool; York Minster, and the Town Hall at Birmingham.

—:O:—

ZAMBESI MISSION STATION.—Nyassaland, B. Central Africa. A subscriber writes to say that the *Minim* arrives safely every month. He says, "We look forward for it with pleasure as we get very little musical news in Central Africa. I send you a sketch of our organ case made of native wood and worked up by two native boys under my

supervision; this is, I believe, the first made in this part of Central Africa. The action was carried safely by the natives over land. The organ is greatly admired now by the natives, and they sing to it with evident pleasure, but at first it caused some amazement as they thought the sounds were produced by an *evil spirit*. On the first occasion of using the organ the native children all ran away from the Mission Station in perfect fright exclaiming an *evil spirit is there!* Next day, their parents attended with them to protect them from the *evil spirit*. All were seated on the ground waiting with intense excitement for the sounds from the organ. A hymn was given out, the organ player commenced the tune, when up jumped children, fathers and mothers, and off they ran as fast as possible, not daring to look behind until they were safely sheltered in their kraals. It is very satisfactory to add that all the natives about us are now used to the sounds of the organ, and enjoy singing to it."

About Artists.

Miss Emily Shinner (Mrs. F. Liddell) has lately dissolved her Ladies' Quartet, but we are glad to learn on the best authority that the public are not to lose the services of this artist in the capacity of a quartet leader and organizer of chamber music, as well as that of a soloist. We understand that Mrs. Liddell will be giving chamber concerts with other well known artists in the coming season.

—:O:—

The pianist, Ed. Risler, of Paris, has been invited to become the first Professor of the Piano-forte at the Royal Conservatoire in Moscow, but he has declined the invitation. The position was next offered to Mr. Frederic Lamond, at present at Frankfort-on-Main, but he, too, preferred not to accept it.

—:O:—

We are informed that Miss Beatrice Gough (Mrs. Blythway), the soprano vocalist, is not retiring from the profession.

—:O:—

Huperdinck's "Hansel and Gretel" has been revived at a matinée held at Her Majesty's Theatre. Mr. Hedmond is well advised in putting on this popular work.

—:O:—

The death, at the age of 76, is announced of Mrs. Charles Lockey, wife of the eminent tenor singer who took part in the original performance of "Elijah" at the Birmingham Festival in 1846.

—:O:—

Edward Grieg is to give two London recitals, and will also play at the Philharmonic during the autumn season of that Society.

Lady Hallé will early next year pay her first visit to America. She will start in February, and give thirty concerts in the United States and Canada.

—:O:—

Immediately after the Birmingham Festival, Mr. Plunkett Greene will leave for a tour of forty-five vocal recitals in Canada, British Columbia, and California, returning to England in January.

—:O:—

Mr. E. Turner Lloyd, son of the eminent tenor, will be married at All Saints', Finchley Road, on the 14th of October, to Miss Westbrook.

—:O:—

Miss Anna Williams is about to retire from public life, and on October 13th, at the Albert Hall, a farewell concert will be given, in which she will be assisted by Mesdames Albani, Ravogli, and Marian Mackenzie, and Messrs. Lloyd, Andrew Black, Watkin Mills, and Santley.

—:O:—

Her Majesty the Queen has presented the celebrated pianist, Mdle. Janotha, with a Jubilee medal.

—:O:—

The will of the late Mr. W. T. Best has been proved by his widow and sole executrix, Mrs. Amelia Caterina Fortunati Maria Best. The personalty is sworn at £2,578 5s. 11d.

—:O:—

The octogenarian pianist, Anton de Kontski, is expected in Berlin shortly, after a long tour in Siberia.

Odd Crotchets.

The members of a village choir had among their number a very erratic singer, who sometimes would sing bass, sometimes tenor, and sometimes alto, just as it suited his inclination. This was not agreeable to one of his *confrères*, who, at the close of a service, at which the changes had been more than usually prolific, thus admonished him:—

"Look 'ere, if yer gaun to sing bass, sing bass, or if yer gaun to sing tenor, sing tenor, but let's have nae shandygaff."

—:O:—

A Suspicious Choirman.—The following is an absolute fact: In a small village, not six miles from C——, the church choir consists of boys, girls, and men; who unfortunately can sing only in unison. They are taught by the vicar, and he often sings tenor throughout a service. Outsider: "Well, M——, how did the singing go this morning?" Choirman: "Oh, about the same as usual, sir; but you know the Parson do sing different from we sometimes, to try and 'throw' us."

"Dear me!" exclaimed the first-nighter at the theatre; "this is a remarkable era in the drama!"

"Very," replied the manager.

"I am told that your burlesque prima donna earns a hundred pounds a week?"

"No," replied the manager with a sigh, "you are misinformed. She doesn't earn it, but she gets it."

—:O:—

An amusing story is told in connection with Mr. Albert Chevalier. During a brief interval between two performances, he good-naturedly agreed to pay a flying visit to a suburban district in order to aid in a friend's benefit. This left no time for a change of costume, except the addition of a light overcoat, and Mr. Chevalier appeared at the railway booking-office in brave coster array, greatly to the admiration of a gentleman of the calling, who was also waiting for a train. Fascinated by the appearance of such an elegant member of the craft, the man followed Mr. Chevalier to the ticket-office, and, open-mouthed with wonder, heard him ask for a first-class return to Hammersmith. Recovering a little from his amazement, the coster inquired of the clerk: "'Ere, guv'nor, what d'e arsk for?" and on being answered, "A first-class ticket to Hammersmith," replied, enthusiastically: "Then, just give me a Pullman to Whitechapel, guv'nor!"

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Hereford Musical Festival.

The Three Choirs Festival opened in the most favourable manner on Sunday, September 12th, with a grand service in the Cathedral. The majority of the Band and Chorus were present, so that an effective musical performance was secured. The principal features were Mr. Edward Elgar's new *Te Deum* and *Benedictus*; these compositions have added to the fame of the composer. Mr. Elgar's works have the charm of melody, and his orchestration is original and beautiful. Brahms's Anthem "How lovely," and Beethoven's "Hallelujah" chorus were well given. Mr. Elgar's spirited Imperial March was well played by the band. The collections at this service amounted to £54 os. 11d., a very small sum from a congregation numbering upwards of 2,000. Rehearsals were held all day on Monday. More time was given this year in preparing the music for performance, but not sufficient to secure complete success. The choir and band loyally followed the conductor, Mr. G. R. Sinclair, in attendance at the rehearsals. Good results were secured, but accompanied by intense fatigue.

Tuesday morning, September 14th, was a special thanksgiving service for the Queen's reign. Handel's Coronation Anthem, "Zadok the Priest," was followed by Beethoven's Symphony in C minor, and Dr. C. Harford Lloyd's new "Hymn of Thanksgiving." The Cantata was well rendered, and the solos were sung by Madame Albani and Mr. E. Lloyd. There are some effective numbers in this work, but it is not Dr. Lloyd's greatest success as a composition. "Saint-Saëns," "The Heavens declare" and the "Hymn of Praise" followed. There was nothing remarkable in the rendition of these works, beyond a bad ending to the lovely movement "I waited for the Lord," which showed that the cantata had not been rehearsed. In the evening a brilliant concert was given in the Shire Hall. The principal artists were Madame Albani, Miss Brema and Mr. Plunket-Greene; all were successful and re-called many times. Mr. Oscar Meyer displayed great power as a pianist in Grieg's Concerto in A minor. The Wagner selection was much enjoyed, but in so small a room the band was quite overpowering. Mr. Sinclair conducted with great intelligence.

On Wednesday morning a large congregation filled the Cathedral. The programme contained old and new works. The first on the list was Bach's "A Stronghold Sure," which received a splendid rendition. The choruses were excellent throughout. The principals were Miss Anna Williams, Miss Jessie King, Mr. Lloyd Chandos and Mr. Plunket-Greene, all of whom were excellent, and the band was very fine. Dr. Hubert Parry's

"Magnificat," composed for the Festival, followed, and it was conducted by the composer. It was an interesting point in placing this work after Bach's; Dr. Parry has been called the English Bach. His "Magnificat" certainly shows that he is worthy of the title. It may be safely said that the "Magnificat" is the most likely of all Dr. Parry's compositions to become popular and lasting. It is a grand composition throughout, not only full of intricate contrapuntal work, but also beautiful and effective melodies, whilst the instrumentation is full of colour and fine effects. The "Magnificat" was splendidly rendered. Miss Anna Williams's solos were given in perfect style, and she never sang better. Wagner's "Parsifal" selection followed, great interest being manifested in the performance of this music. To nearly all present the music was unfamiliar, and very few perhaps knew the character of the selection made. It consisted of the "Good Friday music," which is intensely dramatic and beautiful. It was given with effects never before heard in Hereford Cathedral. The chorus of boys created a deep sensation; they were placed in the lantern under the tower (supposed to be the summit of the dome), and the effect was truly beautiful. Throughout the performance of the music the audience seemed spell bound. The solos were given by Mr. Lloyd Chandos and Mr. Plunket Greene, but these were quite secondary to the chorus and band work; considering the difficulty in production it is pleasant to say it was a wonderful success. The same selection was given at the Chester Festival in July. After an hour's interval, Spohr's "Last Judgment" was given. The oratorio was well rendered, although at times it was a little dragged; the choruses were finely sung, and the intonation throughout was excellent. The same soloists sang as in the first part.

The Elijah was given on Wednesday evening. It has always been the custom at past Festivals to open with this Oratorio, but the example set at Worcester last year was followed. The venture was not so successful as hoped for, the attendance not being equal to the morning performances. The oratorio received an excellent interpretation, although a former characteristic was observable, that of dragging out some of the movements, perhaps sacrificing some brilliancy, and the effects usually obtained; but there was so much that was good in the performance, that little need be said. The choir seemed to attain the highest point of perfection in some of the choruses. The sopranos and altos were very bright and accurate; tenors and bases full and firm in attack at all times. The band at times was a little unsteady, and "O rest in the Lord," which was beautifully rendered by Miss Hilda Wilson, suffered a little in the accompaniment. Mr. Watkin Mills again displayed

his fine voice in the rôle of "The Prophet." His voice has greatly developed recently, and his reading was of a very artistic and high standard. Madame Albani sang in the second part only; her delivery of "Hear ye, Israel," was a splendid achievement, and in other numbers she sang with the same success. Mr. Edward Lloyd sang all the Tenor solos in his usual effective style, and Miss Anna Williams gave the part of "The Widow" in the most delightful manner. A chorister—Master Gordon Smith—sang the part of "The Youth" with taste, and added to the dramatic effect of the scene with *Elijah*. Miss Marion Blinkhorn, Mr. Lloyd Chandos and Mr. Dan Price rendered efficient aid in the quartetts.

On Thursday morning there was unusual excitement in all quarters, in anticipation of Beethoven's Mass in D, and Tschaikowsky's symphony in B minor, known as the Pathétique. The Mass was very fairly rendered. Its difficulty prevents the possibility of a perfect performance, unless it gets an immense amount of practice. It had a fair share of time in preparation, and it was almost equal to the Festival Standard. The pitch throughout was lowered a semitone. That was a wise act, for it is almost cruel for a Choir to sing it according to the score; although it was done at Gloucester Festival in 1880. The soloists were Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd and Mr. Watkin Mills, a splendid quartett. The power of Band and Chorus often gave thrilling effects, and the performance was thoroughly appreciated by one of the largest congregations of the week. The Symphony was played in fine style. It occupied just forty-nine minutes in performance, but it did not seem one half the time, so interesting and beautiful was the entire work. This wonderful composition needs a large and perfect band; that was secured, and the results were beyond all praise. Mr. G. R. Sinclair deserves hearty congratulations and thanks for introducing it into the Festival programme, and the Cathedral Authorities also deserve warm acknowledgments for allowing it to be played in the Cathedral, by no means an unsuitable place for such a mighty composition.

The Creation, part one, closed this memorable day. The familiar strains of Haydn were acceptable after the other works, and the whole of the selection was well given, the only fault being a little difference in pitch in the opening chorus, between the Band and Chorus. "The Heavens are telling," was given in a splendid manner, the working up of the final pages being perfect.

The Redemption was given in the Cathedral on Thursday evening. Like *The Elijah*, it failed to secure a full attendance. It is very evident the

musical citizens are not numerous enough to ensure large congregations, and it plainly points to the fact that non-residents are, to a very great extent, the principal patrons of the Festival performances. The Sacred Trilogy was exceedingly well given. The soloists were Madame Medora Henson, Miss Jessie King, Miss Blinkhorn, Mr. Lloyd Chandos, Mr. G. Perrins, Mr. Ineson, Mr. Dan Price, and Mr. Plunket Greene. This strong force of vocalists rendered their respective parts in excellent style, the parts of "Narrator" and of "The Saviour" being particularly successful. "Unfold the Portals" and "The March to Calvary" were important features, and were performed with excellent effect, the only fault apparent being when the semi-chorus of soprano voices sang a little out of tune; otherwise it was faultless.

The Messiah was given as usual on Friday morning, and a chamber concert closed the Festival on Friday evening.

The organists were Mr. A. H. Brewer, Mr. J. A. Atkins, and Mr. P. C. Hall. Mr. A. Burnett was leader of the band, and Mr. Sinclair was conductor in chief. Dr. Hubert Parry and Dr. C. Harford Lloyd conducted their new compositions.

The attendances were larger than at the Festival in 1894, and the collections on the whole were satisfactory.

"The Minim" Examination Papers.

Volumes of pianoforte music have been selected and forwarded to the prize winners for the last set of Theory Papers worked during the year. Another set of papers will be given during this Session.

Lese was omitted from the list given last month, and should have been bracketed with *Evelyn* for 395 marks.

IMPORTANT TO NEW SUBSCRIBERS.—A copy of the Picture of the Incorporated Society of Musicians in Conference, 1893, with a Key, will be presented to every new subscriber to *The Minim*. Annual subscription, 1/6 post free.

SOMETHING NEW AND FRAGRANT.

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Provincial News.

BANGOR.—The organ in the Cathedral has been re-built by Messrs. Hill and Son from a specification prepared by Mr. Westlake Morgan. It has 79 stops and all the newest improvements. It was opened on Tuesday, September 28th, by Sir Walter Parratt. There were special services, and in the evening Sir John Stainer's oratorio, "The Daughter of Jairus," was given with augmented choir of 120 voices and professional soloists.

CHELTEMHAM.—The new comic opera, "Kitty," by Messrs. Walter Parke and Henry Parker, was produced at the Opera House on Monday, August 30th, and continued throughout the week. The composer, Mr. Henry Parker, conducted the two opening performances, and he must be warmly congratulated on the reception of "Kitty." The music throughout is sparkling and melodious, and there are several numbers of a very taking style. Night after night they were repeated, much to the satisfaction of large audiences. The choruses are very effective, and the finale to the first act is particularly so. The dialogue is, in places, weak, and needs curtailing, particularly in the love scenes. There are so many of the kind during the opera they become tedious, although there is a good deal of fun at times. The orchestration is good; but more rehearsal was needed. The opera was beautifully staged, the principals were excellent, and the scenes painted by Mr. E. G. Banks were very artistic and effective. At the close of the first performance, Mr. Parke and Mr. Henry Parker had to respond to an enthusiastic call for the author and composer. The opera was given at Bath the following week.—There is promise of an active

musical season. In November Madame Albani and a strong party of artists will appear at the first concert of the 28th season of the Festival Society, under Mr. J. A. Matthews's direction. The practices of the Festival Society commenced September 21st, with a large muster of old and new members. Mr. Matthews started with the National Anthem, which was sung with enthusiasm by all present. In December M. Paderewski will give a pianoforte recital.

BRADFORD.—Mr. Percy Harrison, the well-known Birmingham entrepreneur, has determined to adventure another series of concerts on similar lines to those given by him last year, which were admittedly very excellent of their kind. Madame Duma is to appear at the first concert.

BRISTOL.—The Choral Society, conducted by Mr. George Riseley, announces four concerts. The works to be given are "Elijah," "Messiah," "The Redemption," and "Faust." Mr. D. W. Rootham has formed a new Society, and there is every prospect of a very successful season; about 250 members were enrolled. Miss Florence Cromeey and other local artists are arranging interesting programmes for concerts to take place before Christmas. The Madrigal Society commenced practice last month, under Mr. D. W. Rootham's direction. Master Frank Merrick continues to attract interest. His *Berceuse*, for pianoforte, has been published by Mr. A. Crichton, Clifton.

—:O:—

We have been obliged to hold over a lot of interesting news and articles, which will be given next month.

TRINITY COLLEGE, LONDON.

CHELTEMHAM CENTRE.

The Half-Yearly Examinations 1897

Will take place as below:

Practical:

November 29th, &c.

Theory (M.K.):

December 11th.

Regulations and all particulars from
the Local Sec.,

J. A. MATTHEWS,
9, North Place,
Cheltenham.

County of Gloucester Musical Festival Association.

FIFTH SEASON - 1897-8.

The Committee:

CONDUCTORS OF SOCIETIES IN UNION.

Hon. President:

C. LEE WILLIAMS, Mus. Bac.,
Worcester.

Hon. Sec.:

JOHN A. MATTHEWS,
9, North Place Cheltenham.

REGULATIONS, &c., MAY BE HAD
FROM THE HON. SEC.

N.B.—The Season commenced Sept. 1st.

Subscriptions for the Fifth Season
now due.

CHELTEMHAM Musical Festival Society.

Twenty-eighth Season, 1897-8.

NOTICE

To Choral and Orchestral Members.

THE SEASON OPENED on
TUESDAY EVENING, Septem-
ber 21st, at Eight o'clock.

MADAME ALBANI and Party at
the First Concert, Nov. 16th.

(See Programmes.)

Vacancies in the Choir and Band
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